



PREVIEW
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Scenario Collection

SCREAMS AND WHISPERS

KULT
◊ DIVINITY LOST ◊

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IT STARTED AND ENDED WITH SCREAMS

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IT STARTED AND ENDED WITH SCREAMS IS A SCENARIO ABOUT PERSONAL trauma and the moral right to deliver retribution, even when outside the confines of mortal law. Each of the protagonists suffers devastating traumas on an almost daily basis, but the perpetrators are free without penalty. Forces within Metropolis wish to see these injustices corrected, while a servant of Inferno wishes to see these torments heightened. The player characters must choose one of two sides, with their lives and souls caught dangerously in the middle.

INTRODUCTION

Jails. Insane asylums. Hospitals in deprived countries. War-zones. Abattoirs. All make for frequent battlegrounds between the agents of Metropolis and Inferno. This may extend further to sleek high-rises in which depravities take place on the top floor, to out-of-the-way train stations where attacks are common, and alleyways only the bold and foolhardy walk through at night. The forces of heaven and hell grapple over the places respectable people avoid and only miscreants and the unlucky frequent. In this story, such a location is named “a center for troubled youths”, one-part for counselling, one-part for schooling, and ninety-eight parts a terrible prison in which the inmates are children.

St. Jude's Center for Troubled Youths is a battleground between an angel of Geburah (a Seraphim) and a razide, with humans – some innocent, some certainly not – caught in the middle. Sometimes the angel pushes the site toward industry, progress, and a morbid form of hope, while other times the razide pulls it into chaos, torment, and pain.

The GM can set this story in any city they like, but the location in which the majority of the plot is based reeks of conflict, oil, and blood, with an ever-present yet distant sound of creaking and grinding, representing the gears of Elysium turning as the center shifts one way, then the next.

The Factory

A factory that produced small mechanical parts once occupied the location of St. Jude's Center for Troubled Youths. The owners of this factory, T. L. Bailey & Sons, held the property as a sweatshop for over a century, before upgrading to reasonable working conditions and finally shutting down as the company downsized and its trade was absorbed among companies abroad.

St. Jude's boldly bears a plaque on its front gate describing it as “A place where families come to work” dated to the year 1832. Children and women staffed the factory for its first hundred years of operation. Cruel working conditions led to spilled blood, concealed abuses, and a mortality rate that was never published. The Death Angels influence over the location grew and grew. A razide was sent to cement Inferno's power. Deaths on-site were concealed through quick corpse removal, or their destruction in the factory's heavy machinery. Scandals never came to light because the victims were threatened with the same fate. This was a place of bloodshed and trauma. Even if the horrors that took place were hidden from the outside world, a being in Metropolis noticed the schemes of Inferno. This creature, an angel of the Seraphim, dwelled in the labyrinths of the Machine City. From here it spied into Elysium and was able to influence St. Judes. Like its brethren it had succumbed to madness but still, in its twisted and deranged way, it served the will of the Archon Geburah.

The two forces used St. Jude as a battleground with its inhabitants as chess pieces in order to destroy the others' influence. Circumstances beyond their control led to the factory being closed down and sold to the city. Without any pawns the conflict came to a stalemate.

Both the angel and the razide share a manic obsession over St. Judes, and how to best their opponent in the right way. After years of stillness, now the conflict has started again.

It was the razide who in mortal guise procured the property from the city and subsequently changed it to an institution for teenagers. She remembered keenly how the best flavour of suffering came from the tears of the young.

St Jude's Team

The razide went about populating the Center for Troubled Youths with a handful of adult staff. Securing the backing of a priest, Father Vogel, allowed the center to benefit from church funding, gave it the respectable epithet of “St. Jude's”. The razide appreciates the name as she identifies St. Jude as the patron saint of lost causes, and it reassures parents who want their troubled children to have an element of faith in their “recovery”. The razide also hired Dr. Amy Crowe, a child psychologist, to work at the center and provide the children with a sense of support. Rounding the team out, Mr. Greep and Mrs. Edgewood were hired as teachers, Chanara Franklin as a maintenance worker and janitor, and Chris Speer as the cook. Importantly, the razide wanted a self-contained staff, as contractors rotating in and out of the center might address or report some of the horrors taking place within. The only staff she uses from outside are the security, who are not permitted to enter the center itself, but occupy an office just within the fence and watch for any escape attempts or more rarely, break-ins.

On the face of it, St. Jude's staff are all perfect picks for their roles. The razide ensured, however, that each of them comes equipped with a dark past ripe for blackmail and exploitation. Father Vogel was moved from parish to parish due to his repeated affairs with members of his congregation. Dr. Crowe has a habit of blabbing about her clients' issues when she drinks, which is often. Greep was quietly dismissed from his previous school for beating a child, Edgewood was likewise fired for accessing porn on school computers within sight of her pupils, and Speer is an ex-convict with a record for drug dealing and armed robbery. Only Franklin is without obvious sin, though the razide banks on her being so desperate for the work that she would let anything slide if she's receiving enough money.

The factory became a home, of sorts, seeing its first youths admitted. They were made comfortable initially, before the razide's influence over the staff led to terrible mistreatment in the form of love bombing, food poisonings, sexual abuse, encouragement of bullying, and sustained misery of all kinds. One staff member would be cruel while another would be kind, before the positions reversed, or all support disappeared.

The teenagers within weren't allowed to return to their families without a certificate from Dr. Crowe, and this is where the razide identified her biggest challenge. Despite Crowe's historic indiscretions, the razide didn't trust the psychologist to not free some of these kids out of guilt or because she deemed them mentally fit. Therefore, the razide murdered Crowe and took the doctor's form, which is how she appears to this day.

NON-PLAYER CHARACTERS

St. Jude's Center for Troubled Youths contains a small cast of supporting NPCs who will be on hand to torment and occasionally assist the PCs in this scenario. Not all of them need to be used, but each is outlined here with a few suggestions for each in how to involve them in scenes, beyond their appearances in the main plot.

The Staff

Dr. Amy Crowe

Amy Crowe was far from a perfect child psychologist before the razide murdered her and took her skin. She cared, but she also had a drinking problem and whenever she got sauced, her conversation always slipped to talking about her clients and the horrors they'd been through. She thought it made her interesting. All it did was isolate her, until she was employed at St. Jude's and found firm friendship with Father Vogel and the rest of the staff.

All that has ended now. The razide murdered Dr. Crowe because the child psychologist was a little too caring, and though the razide enjoyed watching humans suffering due to human neglect and cruelty, her schedule was moving too slowly, compelling her to eliminate Crowe and take on the doctor's role herself.

- ◆ Each child should have at least one therapy session with Dr. Crowe, where the razide will make every effort to seem compassionate and interested, but push the PCs to "Let your anger out, keeping it in can be harmful" and other such advice.
- ◆ If a child goes to Dr. Crowe to complain about bullying or abuse, she gives them a hug and promises to look into it as "an urgent matter". She advises the child to "stay strong, because pain ends" before saying she has some extremely important calls to make.
- ◆ If PCs force Dr. Crowe to witness evidence of abuse, she acts shocked before drawing the victim and perpetrator together for a meeting, where she blames both, orders them to talk about their feelings, and then says, "To show you mean to get on better, you will be sharing a dorm tonight." She wants to aggravate the abuse, not fix it.

Father Stan Vogel

Father Vogel's connection to St. Jude's allows the center to benefit from church funding, which is the main reason for his presence there. He really doesn't care much for the children at the center, and is more interested in being able to hold down a "parish" due to him having been moved from church to church for the last 15 years due to repeated sexual indiscretions. When everything comes collapsing down around the center's inhabitants, he believes

it's God's punishment for his failures. Rather than rise to the challenge, he shuts himself away in the chapel, praying and weeping until he meets his end.

- ◆ Vogel only takes an interest in the children if they come to him with spiritual matters, in which case he listens intently and imparts "wisdom" in the form of Bible verses, which often have little to do with the present situation. As soon as discussion returns to the practical realm, he tells them to speak to Dr. Crowe.
- ◆ If any of the PCs are girls aged 16 or over, Vogel will make efforts to seclude one in his chapel in the evening, and speak to them deeply about their wants and concerns. When there, he attempts to coax them into kissing or fondling him, before chastising them for "Leading him astray". He promises terrible punishments if they speak of this. If a PC reports Vogel's behaviour to another adult at the center, the majority go to Dr. Crowe with the report, while others just do nothing. If the PCs persuade the adult to go to the police about it, Vogel disappears from the center one night and doesn't return. None of the adults claim to know where he went, but the reality is razide Dr. Crowe devoured him.
- ◆ All PCs should attend at least one church service with Father Vogel, irrespective of their personal religious beliefs. He even takes confession, and surprisingly, keeps it to himself. Unfortunately, this means he doesn't act on any reports of abusive behaviour.

Mr. Edward Greep

Edward Greep is an old, bored, disciplinarian of a teacher. He's at the center for the paycheck and nothing more. His lessons come straight from the textbook. Anything more than that is too much effort. The only things that get him going is Felicity Edgewood, with whom he's having an affair, and child misbehaviour, which he punishes at first verbally, ridiculing them in class, and then physically, throwing them into walls, smacking them across the head, or bending them over the desk to beat with his blackboard rubber or his bare hand. Greep's soul is practically dead, alive only for these moments of passion. When the center comes crashing down, he decides to experience one last burst of passion, and seeks out Mrs. Edgewood.

- ◆ The PCs should experience daily lessons with Mr. Greep, in which he drones on about languages and literature. In each lesson, one child should get another in trouble, or Greep loses his temper for no reason with a child, maybe because "you're looking at me with a wise-ass grin." Greep then punishes the child he feels is responsible in front of all the other children.
- ◆ The PCs should catch Greep having sex with Edgewood one night. Greep threatens the witness with violence while Edgewood offers to let them watch, saying "they might learn something."
- ◆ The only way to meet Greep at a common, sympathetic level is to speak about his favourite sports team. The GM should select one local to where the game is taking place. Greep doesn't give much insight into his love of the sport, except in examples he makes of people who made a success of their lives.



Dr. Amy Crowe



Father Stan Vogel



Mr. Edward Greep



Mrs. Felicity Edgewood



Chanara Franklin



Chris Speer

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THE BETHANIA IN KREUZBERG

The hospital is the size of an entire city block. It faces Marianenplatz, a long and narrow park in the mostly-intact working class district Kreuzberg. The hospital is a whitewashed building that is three storeys high, with a lavish entrance flanked by two decorative towers.

Parts of the building have crumbled, but the establishment is still a working hospital, primarily caring for injured soldiers. Men with bandaged eyes wander the corridors or sit in two-person rooms jammed with six beds. As members of the Volkssturm and the Red Cross, the characters should not face any difficulties getting into the Bethania in Elysium.

Upon entering the hospital, Erna and George will immediately notice that there's something very special about the place. Patel, who can see through the Illusion in thin places, senses Metropolis like a shadow just beyond the whitewashed walls. Erna can tell that the building is protected by something that is several magnitudes stronger than what protected Isenburg's home - the Gestapo occultists have, despite grand sacrificial rites on both sides of the veil, not managed to break down the angels' strong protection of the area.

The strangest thing the PCs notice is that one of the seven sisters in residence is, in fact, a fallen angel. To most people, she appears as a wiry woman in her thirties. Something about her, though, is deeply magnetic. To George and Erna, the woman only appears human at first. If the PCs can look past the Illusion, they see that her lips have been cut off, and she has open wounds all over her body that would be fatal to any human. She has wings on her back that have turned black and diseased.

The angel calls herself Sister Felicia and asks if the characters have cigarettes. She brings them to the courtyard between the hospital buildings where they can speak in private. Felicia views the characters as her unlikely, yet not impossible, chance of getting rid of the Gestapo. She wants to know who the PCs are and what they are doing at the Bethania, but she doesn't fully trust them. If they exchange information as a quid pro quo, The PCs can get her to reveal pretty much everything that can be found under the "Diakonissen-Krankenhaus Bethania" under the back-ground section for the scenario.

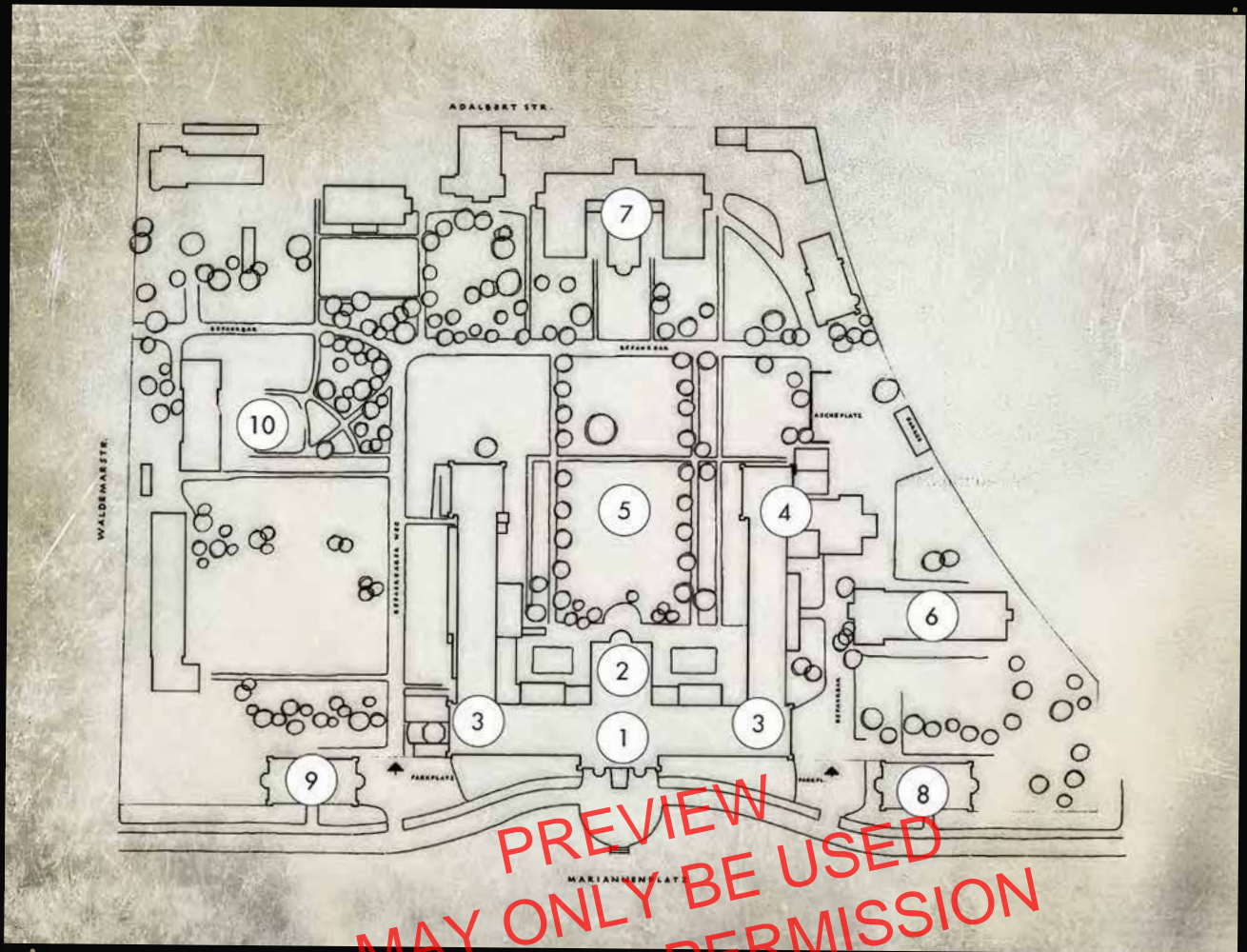
Sister Felicia tells them that Laughton and Isenburg are in Metropolis. They can get to Metropolis through the basement in Feierabendhaus, where the Gestapo commander Max Wester has his office, or if they can get to Metropolis in other ways, they can do so directly from the Bethania (Patel is able to do so using the ritual on p. 59). When Felicia finds out that the characters want the prisoners, she will offer to broker a deal between the PCs and the angels: "Kill Max, and bring him to us. In that case we will not try to stop you. But the prisoners down there belong to us. Max gave them to us and we can't simply hand them over to you. Everything has a price. You may have one of them for one of you. And we are very generous. We will collect you only once your time is up. A reasonable offer, don't you think?". She informs them

that Wester can often be found in Metropolis at night, when the prisoners are being tortured. The Gestapo also performs sacrifices to Thaumiel there. The easiest way to access both the prisoners and Wester is to go into Metropolis.

If the characters do not want to go directly to the corrupted angels, they can speak with the human nuns. If the characters want to find the hospital director, they are directed to a man named Georg Franke. He is a short, tired man in his mid-sixties, originally an obstetrician. Like the majority of the nuns, he's upset by the Gestapo's presence at the hospital and is increasingly panicked by the realization that the people brought to the Gestapo offices through the mysterious prisoner transports never return. Franke, the nuns, and the nurses can tell that something is going on, but they are not certain what that is.

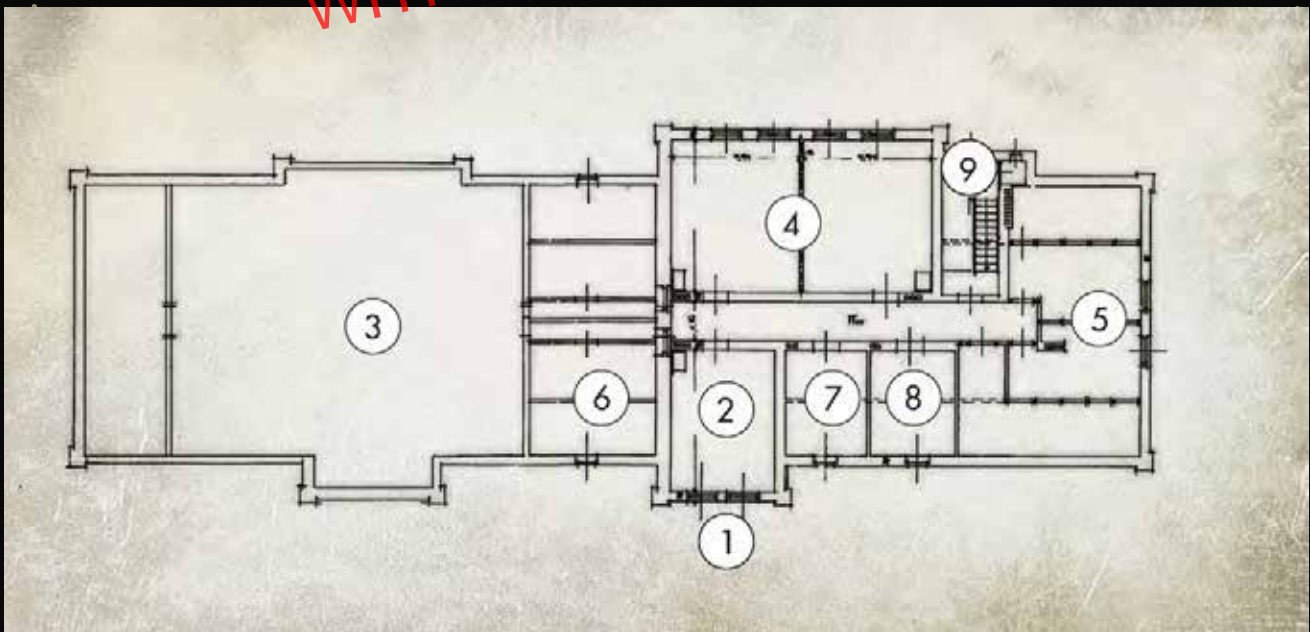
THE HOSPITAL IN OUR REALITY

- [1] The hospital's entrance hall has high ceilings and is decorated with pillars and Roman archways. Parts of the ceiling have crumbled, and the floor is damaged. Stairways on both sides lead to the hospital wings. The path leading straight ahead leads to the staff canteen and the patients' rooms on the lower level. The characters are met by Nurse Martha, a human who asks their business. She will leave them to their own devices once she receives a reasonable answer.
- [2] Staff canteen and common room. The hospital's canteen looks like a chapel, with painted arches and vaulted windows, mostly shuttered or walled in, facing the courtyard between the hospital buildings. The room has a remnant of holiness attached to it. Tired doctors and nurses can be found resting at various tables. The angel Felicia is sitting by a cracked, but still intact, window.
- [3] Corridors and hospital rooms across three storeys.
- [4] In the farthest end of the ground floor, next to the surgery in the eastern ranges of the hospital, is the office of the Hospital Director Georg Franke (see above). He can occasionally be found sleeping here on a sofa.
- [5] The hospital park is severely damaged by bombs and many of the trees have been chopped down for firewood or building materials.
- [6] Nurses' quarters.
- [7] Nurses' seminary.
- [8] Service housing.
- [9] Administration.
- [10] Feierabendhaus (currently houses the Gestapo's department for interrogations, see below).



The Hospital Grounds

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The Gestapo's house

down Eve for nearly two years in order to bring her to justice – a conviction that could secure her promotion. Will she willingly put this aside for the good of her family, or will the other player characters have to convince Jessica not to take Eve into custody?

THOMAS DAVIS

Thomas can be found in his apartment near the university and will meet with any of the player characters if requested. He will help any way he can, especially if it helps Genesis, but ideally from afar (e.g. research). An **Influence Other** roll can get him to perform something more hands-on (e.g. providing a distraction in any plan they might come up with, etc.). He is a resource for the player characters to use in whatever way they wish.

He has been keeping an eye on Genesis from afar for some time and has seen how involved she has become with the Church of Heavenly Unity. Thomas doesn't trust Richard, especially as his inner circle seems almost like a cult to him. He's done some research on Richard and can't find any information on him before 1980. It is as if he just appeared with a fortune that he used to build the megachurch.

Thomas didn't approach Genesis with this information earlier because he was scared that she wouldn't believe him, or that she would get angry at the implication of him spying on her.

JAMES HAMMOND AND MARTIN CAIN

The GM should attempt to have James and Martin interact with the player characters, even if only briefly, wherever possible. This helps to accentuate the impact when they are later revealed to be Genesis's attackers.

The easiest opportunity for this is when the player characters attend the sermon on Sunday morning. James and Martin are among the guards in black uniforms ushering worshipers through metal detectors before passing through into the lobby. Perhaps Genesis forgot to take her keys out of her pocket, meaning they intervene to sweep her with a handheld metal detector. The GM can use this opportunity to point out she knows them by name and has spoken to them before.

If Angelica has to be escorted off stage during the sermon, it is James and Martin

that are called upon to escort her. The GM can then mention to Genesis and George, as the two members of the family most involved in the church, that they recognize the two men, having talked to them in the past.

If the player characters gain entry to the megachurch after hours (breaking in or after Mike leaves a door unlocked for them, etc.), they hear sounds of a fight coming from a nearby room close to where they are trying to get to.

James and Martin are kicking Mike while he is on the ground, curled up in a fetal position. They are laughing as they do it, telling him: "The Pastor told you to stay away from the girl and her dad, but you wouldn't listen, so this is what you get" (referring to him visiting the Caldwell house, see above).

If the player characters have not experienced "Fragments of Memory: Death" at this point, and especially if Genesis is present, James and Martin can echo their lines from the attack during this encounter instead. This may allow Genesis to identify them as her attackers in the same manner as outlined in "Fragments of Memory: Death".

This encounter could result in combat, especially if Genesis is present and she has identified James and Martin as her attackers. Once rescued, this could be an opportune moment for Mike to reveal his true nature to the player characters (and inform them of Richard being a lictor) and beg them to help free him from his torment.

CONFRONTATION

Richard

Once Richard learns of what has happened to Angelica, he will want to have a private meeting with her and the other player characters. This could be in his office at the megachurch, or at the Caldwell home, depending on whether the player characters go to him or he goes to them (with a car of security guards, including James and Martin, to call upon should he need them).

He begins by stating that Angelica has been through a terrible ordeal. What was done to her was not a medical procedure, it was magic. Others of his congregation have been subjected to this terrible blasphemy, but Angelica can purify herself of her sins by handing over the person responsible to him for judgment in the eyes of God. This way, it will be done quietly, without the need for the authorities getting involved, and their names being dragged through the inevitable media attention.

The player characters will no doubt voice objections to this, especially with Jessica being a law enforcement officer. Richard rebukes each player character, combining his argument with a veiled threat hinting at their Dark Secrets and backgrounds (e.g. threatening Jessica that he has the Chief of Police in his pocket; telling George that a word from him could irreversibly destroy his career; saying to Genesis that she has done so well keeping her desire to kill suppressed, it would be a shame to stop now; etc.).

Richard refuses to answer any questions they might have for him on other subjects and gives them till midnight tomorrow to bring the person responsible to him at the church. After that, he says he will have to take matters into his own hands. James, Martin and other security guards can then show them out should they not wish to leave. The security guards can also enter the scene if it looks like a fight is going to break out. They are all armed with pistols, which should dissuade combat from occurring.



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*Pastor Richard Ward
in his True Shape*



HIS LAST HOPE

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I STARE INTO THE DYING FIRE. SOON IT WILL GO OUT and the Darkness will come for me. I have nowhere to hide, not any more. I cannot escape it. The terrors of the Darkness await me, and I will pay for my crimes. My victims shall feed upon my flesh and I shall relive their horror and pain.

I hear a window shatter. The agents of the Darkness have found me. Cold and moist voices touch the back of my mind and I hear their heavy footsteps coming through the living room, drawing nearer to my study and to me.

The handle is slowly pushed down, halfway down, but suddenly they let go of it. Have they changed their minds? Have my victims, my sacrifices, already arrived? My hope will be the last thing to leave me, if it ever will. I still have hope. I still have one last hope.

INTRODUCTION

His Last Hope is a short scenario for *KULT: Divinity Lost*. The player characters get mixed up in a desperate man's final attempt to escape his eternal punishment. They are pulled into a maelstrom of events where they are forced to confront beings from the other side as well as their own terrors and nightmares.

This scenario is best used as a one-shot and/or an introduction to *KULT*. Text in italics can be read to the players when convenient, but you can also make them a part of your own descriptions of the places and events of the scenario if you wish to do so. Remember that your delivery of this information sets much of the atmosphere, so it is important that you choose the option that best fits your own style of game mastering.

Detailed descriptions of the NPCs and beings that are encountered in this adventure are located at the end of the scenario.

Scenario Themes

Lost Friendship: This is the core of the scenario. The PCs and the doomed Thomas Kristofferson shared a deep friendship in their youth. Will they rebuild it, or are those relationships shattered forever?

Vengeance vs. Forgiveness: When you are betrayed, when life is treating you unfairly, how will you act? Will you forget, forgive, and move on – or will you exact your revenge on the world and those that wronged you?

Note, this scenario is filled with sensitive subjects and touches upon abuse, violence against children, repressed memories, trauma, and past helplessness. Be sure to discuss the *Horror Contract* with the players and establish boundaries so that you are all comfortable entering and leaving this nightmare together.

Background

Thomas Kristofferson is a deeply wounded man. As a child he was placed in a foster home after being abused by his father, but the foster family was no better. Fate laughed at Thomas and only the precious time he spent with his few friends gave him respite from the daily torment.

The boy endured the loathsome situation for a long time, but eventually he could stand it no more. In a desperate attempt to get away from the abuse he fell to his knees and promised his soul to anyone who would listen in exchange for the power to exact his revenge.

Kristofferson's prayers were filled with a desperation so powerful that they captured the attention of a servant of the Death Angel Samael. In a dream, the being revealed itself to the boy and promised that he would have his revenge if only he could wait for three nights. Scared and hopeful at the same time, Thomas promised to wait for Samael's gifts.

A few nights after the boy's desperate plea, a group of Jackals bound to the will of Samael reached Thomas's foster home. Thomas's memories are fuzzy, but he remembers that the Jackals invaded the house and managed to force or convince him that he should partake in the grisly deed of ritually slaughtering his

foster family. Half-unwillingly and half-willingly, the terrified little boy was drawn into Samael's net. Armed with various kitchen implements, the boy and the Jackals destroyed his abusers. When Thomas saw the results of his prayer, he fled the bloody house and disappeared into the night, followed and later captured by the sinister Jackals of Samael.

They kept Thomas captive for several years, acting out the massacre again and again in different homes and in different countries. Finally the boy snapped and slew his hated captors, cutting their throats in their sleep. This greatly amused the servant of Samael, for he now knew that he had within reach a soul reeked with so much internal conflict and agony that its suffering would be legendary, even in Inferno. Thomas had been groomed to become a source of power that could fuel Samael's principle of Vengeance.

Thomas fled society with incurable emotional scars on his soul. He found an illusory safety among the social outcasts, who did not hesitate to take advantage of the vulnerable youngster. Defenseless and thirsting for love, he became an easy prey for unscrupulous men and women that used him for their own ends and amusements. This drama was repeated time after time, and Thomas was forced to continue his flight. Reality and dreams mixed together and he was no longer able to tell the truth from the lies.

Then Thomas was visited with visions from Samael, promising him his own purgatory for the sins he had committed. Due to his enormous and growing burden of guilt, Thomas had invoked a nepharite of Samael's. The Gatherer.

The nepharite gave the boy a lifeline: if he found others to take his place in the purgatory, he would be spared for as long as his sacrifices entertained their tormentors. Only if he found

EARLIER INCARNATIONS OF HIS LAST HOPE

His Last Hope was originally written for the second edition of *KULT*. It was first published in the Swedish second edition rulebook and then later in issue 43 of *White Wolf Magazine*. The story had something that appealed to horror gamers across the globe and it became a fan favourite and even inspired fan-created sequels.

The goal when writing the original version was to create a very short scenario that showcased the setting without giving too much of the rich background away. Thus the original text presented a scenario that was self-contained and could be used with any kind of player character. It opened a window into the horrors behind the veil and introduced the nepharites and the concept of the purgatories, and then slammed that window shut.

The themes that were carried through to the final text were heavily influenced by the horror movies and comics that were popular during the nineties, but due to factors beyond our control we had to tone down some of the visceral horror in the final version. When revising *His Last Hope* for the current version of *KULT*, I received instructions to revisit these themes, so in a sense this version of the scenario is closer to the original concept than the original version all those years ago.

THE LABYRINTH

When the player characters open the second door in the study they find themselves standing at the threshold of the Gatherer's labyrinth.

You stare into a long corridor. Your eyes are drawn to the white walls that seem to be smeared in blood. From the distance you hear moans, sobs and tormented cries. The walls stretch hundreds of meters up in the air, and you catch a glimpse of huge scavenging birds that soar on the upwinds.

The labyrinth leads into the purgatory, and from there deeper into Inferno and the halls of Samael's citadel. This maze is the Gatherer's creation. He hungers for Thomas's soul and has no real interest in the player characters. The labyrinth is just there to keep them out of the way. If they get lost here, they might wander through this labyrinth forever.

If a player character gets separated from the others, let them stumble upon each other at one of the crossroads. Their old friendship pulls them together. If a player character dies in the labyrinth, loses all **Stability**, or surrenders completely to vengeance and hate and willingly walks away from the others, they will appear as a shackled slave to the Gatherer in the end scene.

Mix the scenes from **The Crossroads** with the scenes from **Dark Secrets Awakening** as the PC moves through the Labyrinth.

THE ARMS OF THE SUFFERING

There are places in the labyrinth where hands and arms stick out from the walls, grasping and grabbing for anyone coming close. This happens more often when player characters get separated from each other.

Hands reach out from the walls and grope for you and each other. Deformed children's faces press at the surface, screaming in pain and agony.

If the player characters are careful and keep themselves in the middle of the corridor, the risk of getting caught is minimal. If they stand by or close to the wall, the arms try to grab them.

If they are caught, the faces will come to the surface of the wall and bite the captured characters. A player character that does not get any help or cannot manage to break free is in serious trouble. Any characters that get killed from the bites are drawn into the wall and disappear without a trace and appear as shackled slaves to the Gatherer in the end scene.

The arms and faces have the following attacks:

Grapple [1] [Distance: arm, the victim must **Act Under Pressure** to get away]

Bite [2] [Distance: arm, only grappled victims]

Dark Secrets Awakening

Now that the players are in Inferno, their own Dark Secrets will come to life. Feel free to sprinkle the scenes with glimpses from their own dark and haunted pasts. These are all apparitions that will fade away if ignored or avoided. Below are some scenes, but feel free to create others:

MICHAEL

Michael (and probably the others if they haven't gotten separated) encounters one of the men he injured badly in one of the underground fighting events. The man is bruised, bleeding, and stumbles through the labyrinth. When he sees Michael, he backs away and begs him not to hurt him. Michael is overcome with a bestial aggression and a desire to "finish him". He must **Keep it Together** with a -2 modifier not to beat him to death with his fists right then and there. Each friend that tries to stop him, talk to him, or make him snap out of it in a kind or understanding way gives him +2 *on the roll*.

RALPH

Suddenly flickering images are projected on the walls and sound echoes through the corridors. Faces, bodies, private chat messages, and in a dark room we see Ralph at his computer gathering all this information. Chat messages are displayed on the walls, threatening to reveal secrets and spread intimate pictures. The other characters can see their faces, and gathered information about them flickers past. Ursula's journals, Michael's service records, their addresses and phone numbers. Then we see pictures of Gabrielle, lots of pictures from Gabrielle from wild parties, where she is dressed in tight skirts, clips from shows where she plays, her making out with men and women. On one wall we see a close up on Ralph's face. It is covered in sweat and twisted in grotesque ecstasy. His eyes moving back and forth manically. Drinking it all in. Ralph will need to **Keep it Together**.

URSULA

Ursula's bottle of pills rattles, as if it contains something alive. If she opens the lid, or if she drops or throws the bottle, lice crawl out and talk to her in small voices. So many voices from former friends, colleagues and family that all shout at her in anger, sadness or frustration. "Why can't anything be simple with you?", "I don't have time for another panic attack", "No one will ever want to be together with a wreck like you", "Messed up girl, grow up!" The voices change and all of them become Ursula's own voice that shouts at her as the lice crawl all over her. She must **Keep it Together** with a -2 modifier not to run away from the others into the Labyrinth. Each friend that tries to calm her down, get the lice off of her, and/or be there for her gives her +2 *on the roll*. If they use anger, harsh language or violence, she gets no bonuses.



GABRIELLE

On the wall hangs a full-length mirror. When Gabrielle looks into it she sees herself dressed in a tight, short dress, ballet boots, and heavy makeup. This was how Jerod Warner, her ex, wanted her to dress. There is a burning sensation on her arm and she discovers that the tattoo with his name that she removed has appeared again and now bleeds through the pores. She sees him stand behind her in the mirror. Hands on her waist, kissing her neck. "I forgive you baby, come back to me," he says. She feels his power over her and how she can't break free from him. She needs to **Keep it Together** with a -2 modifier not to be mesmerized by the mirror. Each friend that tries to talk to her and support her gives her +2 *on the roll*. If they use anger and harsh language or violence, Gabrielle gets no bonuses.

THE BIKES

In a pile on the floor, rusted, blackened and twisted, lie the bikes the Angels rode on when they were kids. They are covered with soot as if they had been in a great fire. If they touch the bikes, they discover that the colors still remain under the soot. Just touching them, even though they're burnt and broken, allows the characters to feel the joy of their pasts and regain **+1 Stability**.

THE HOLE IN THE WALL

There is a hole in the wall, big enough for a character to peek into. You look straight inside the kitchen of the foster home where Thomas grew up. Nothing the characters say or do affects the scene that transpires. Thomas is a boy and sits at the kitchen table with his foster siblings. The foster mom places a roast from the oven and the father starts dishing out mashed potatoes. Mrs. Donner cries for him to wait and then takes a picture with her Polaroid camera of the whole family scene and her roast. They then say prayers and sit down to eat. Thomas eats in silence. His foster father, Mr. Donner says, "Why don't you bring one of your friends over for a sleepover on Friday?". Thomas stiffens and doesn't reply. The scene plays out and it is evident that the parents want him to

bring his friends over, but the whole scene has a sinister tone to it and Thomas refuses. It ends with the foster father grabbing him, pulling him from the table and into another room (out of sight). The foster mother follows, but brings the camera. The sound of someone being beaten with a belt is heard and the flashes from the Polaroid camera can be seen.

GLIMPSE OF THE GATHERER

From one of the side corridors that ends in darkness, there is a warm gust of wind and a smell of burnt flesh. It is a feeling that someone, or something, is approaching, slowly marching through the darkness. This is the Gatherer. There are whispers in the wind. "The Gatherer, he is coming. He is coming." If the player stays or walks into the corridor, they will feel a great fear overtake them and a mind will touch theirs. They will lose **-2 Stability** and their hands are now covered in soot. And then the presence is gone – for now.

The Crossroads

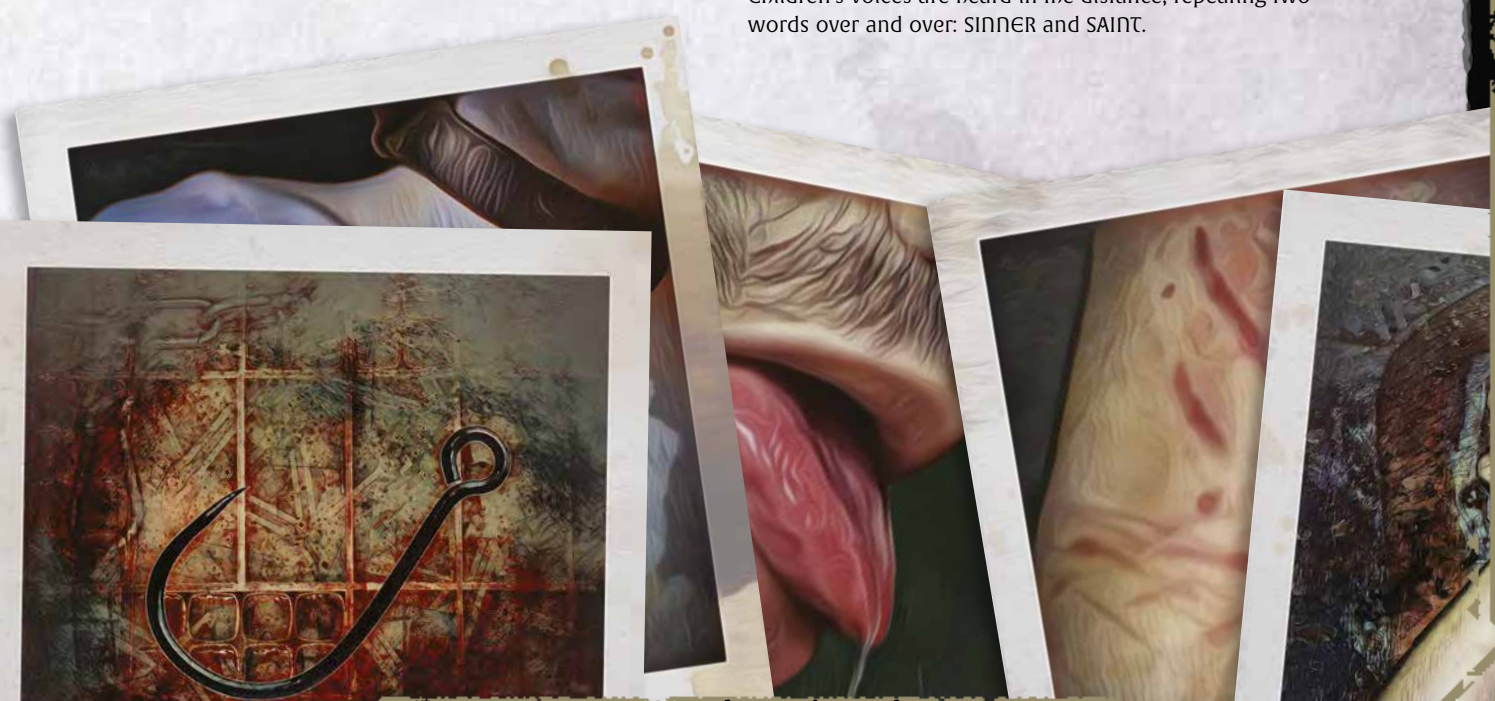
There are three crossroads in the labyrinth. The characters must pass through all three before they find Thomas. The characters must pass several corridors between each crossroad as well. Even though these corridors will not help the characters escape the labyrinth, they are used to enhance the atmosphere and confuse the characters.

No matter which way the characters choose, they will reach the crossroads in numerical order.

THE FIRST CROSSROAD

The crossroad is furnished like an eight-year-old's playroom, and among the toys that lie scattered on the floor, the characters find a mutilated teddy bear and a tower of alphabet blocks that spell the word "HATE" over and over again. A little child's painting of an angel hangs on one wall, and beneath it is written the name of the character that was kindest to Thomas in flashbacks (this character regains **+1 Stability**). Next to it hangs a similar painting of a faceless devil, and beneath it is the name of the player character that has shown least sympathy to the young boy (This character loses **-1 Stability**).

Children's voices are heard in the distance, repeating two words over and over: SINNER and SAINT.



Home: Inferno.

Creature Type: Tormentors of Thomas Kristofferson.

Abilities

- ◆ *Fanatical:* Cannot be reasoned with.
- ◆ *Resistance to injury:* Firearms and edged weapons do **-1 Harm**.

Combat [3], Influence [-], Magic [-].

Combat [Considerable]

- ◆ Distract with Camera Flash.
- ◆ Surround someone.
- ◆ Strangle (with belt).

Attacks

The Father has a leather belt that he might strangle or beat someone with. The mother will take pictures with her Polaroid camera and use the sharp flash to distract but she has a steak knife ready as well.

Belt: Strangle with Belt [1] [Distance: arm, **Act Under Pressure** to get loose]; Choke out [*], [Distance: arm, target must be strangled, knocked out if failing to **Endure Injury**].

Camera Flash: Bright flash [-] [Distance: Room, the camera flash causes intense pain, **Keep it Together** or get -2 on the next roll].

Knife: Cut up [2] [Distance: arm].

Fists/Belt: Beating and punching [1] [Distance: arm].

Wounds & Harm Moves

Wounds: ○○○○○☠

- ◆ Ignore the injuries.
- ◆ Cry to Thomas for help.
- ◆ Lose control of something.
- ◆ Appear defeated.
- ◆ Dies with a confused look on their face.

The Gatherer

The Gatherer is an ancient Nepharite serving Samael. He takes the form of a tall man dressed in red, flowing robes. He wears gloves of iron and an iron helmet is nailed into his head, covering most of his face. The smell of charred flesh follows in the nepharite's wake and he irradiates a great heat.

Chained to his waist are three large chests, which he drags behind him as he moves. These are filled with souls of the damned, innocent sacrifices, artifacts of unknown origin and strange, forbidden machinery.

The Gatherer has no attributes in this scenario since in the purgatory the sleeper characters have no chance of defeating him in simple combat. Should he be attacked, he raises his hand and a wave of heat is unleashed. It will not cause a fire but it will melt skin, cause blisters, singe hair and may cause the blood to boil, thus killing the victim. The Gamemaster may cause a **Serious** or **Critical Wound** on any player character in the vicinity when the Gatherer attacks.



The Foster Parents

Handout 1

Gather forth, brave adventurers!

It was so many years ago that the Angels roamed the woods behind our school. Even though we have drifted apart over the years I implore you to meet me at the Underground Cafe on Saturday at seven thirty.

I need you to take up arms with me and slay the dragon that dwells in The Crow's Nest!

Handout 2

We Angels swore to always be together and stand up for each other.

I was always there for you whenever you needed me. Protected you from bullies, helped you with your homework, drew art for the games we played.

But did you help me? Did you care? No, you let me tag along but you never were there for me. No one was. You left me to deal with all the horrors myself.

Well, I can't go on alone any longer. Now is the time when I need your help.

So I call on you, my friends, my Angels, meet me at The Crow's Nest tonight.

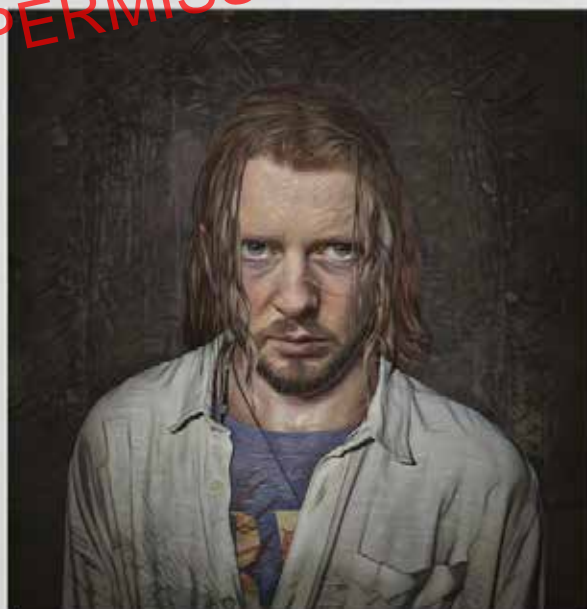
I have become the sad soul in need of a brave band of adventurers to save me. So please... save me!

- Thomas

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Thomas 12



Thomas 32

The dead come to life: Those that The Shunned have murdered now come to life as purgatides.

Cry of the innocent: All children in Devonsport start crying at the top of their lungs at exactly the same time, writhing in apparent agony on the floor.

Refuge in the Church: People seek refuge in the church. Now, in this night of mysteries and horror they find their newfound faith (see *Forming a Mob*, below).

Driftwood: The slow, sluggish waves carry with them stinking algae, dead fish, and swollen bodies from those that have drowned. The dead of Inferno start to crawl up on land and into the society to seek the warmth of the living.

Eric comes home: Eric, as he was before becoming Grace's servant, wanders the streets of Devonsport as if lost. He is aghast at what he sees, but also pleased that finally people will pay. He is likely to show up wherever the player characters are. If given the chance, he will ask what's happening. He seems confused, worried, but also delighted. If the player characters attack him, the space around him glitches and he blinks out of existence.

Grace's procession: Grace's brothel appears in the place it was once located. From it, she emerges with a procession of broken and tortured purgatides. If any of The Shunned are still alive, they will join their ranks. This army marches with a single purpose, to find and kill Jessica Inzeo.

INFERNO RISING

Whatever side the player characters have chosen, use these scenes together with the bundle towards Inferno Rising to keep the pace going.

Meeting Mayor Dapperton

As soon as Phillip Dapperton finds out that the player characters have returned, he demands to be briefed. Toby Hoivok has had one call from Phillip Dapperton every hour since they disappeared into the purgatory. Phillip has left voicemail and sent text messages, each one more frustrated and angry than the last. Jessica Inzeo is breathing down his neck and he really wants to keep his head.

He will call again within the hour of them leaving the purgatory. If Toby picks up he screams: *"Where the hell have you been!? You were supposed to get back to me as soon as you had something. Meet me in one hour in the same place as before. Bring your friends!"*

The meeting is held at the same motel as before. When they arrive, Phillip Dapperton's car is parked outside.

Inside the meeting room is Phillip Dapperton. "Well!? What happened!? Where have you been for all this time!?"

Phillip Dapperton listens to their explanation, and answers their questions the best he can. It is clear that he is under a lot of pressure, and his demeanor is nervous and twitchy.

Grace

He looks at them incredulously if they tell the full story of what happened to them. He no longer knows what to believe, but he knows that Jessica is listening in on their meeting, and she wants to know everything.

Once they are finished with their debriefing, he pays each of them the rest of their contracted money, plus a small bonus if the player characters told the whole truth about the purgatory. If the players ask how much they've been paid, tell them there's enough cash in their envelopes to buy a nice car, but not to retire for the rest of their lives.

He says that he will be in touch and then leaves in a hurry.

Jessica Inzeo Summons

Let some time pass after the briefing with Mayor Dapperton before Jessica Inzeo summons the player characters. Regardless of wherever they are and whatever they're doing, she will contact Dwayne or Sylvia and tell them to meet her outside.

Her black SUV is waiting in the street. As they approach, the window slides down silently and she speaks from inside, telling them to give her an update on the situation. What have they found out since they returned to Devonsport? She is calm and collected, but there's an urgency to her questions that they haven't felt before.

During their conversation, her phone rings and she picks up. The player characters close to the vehicle can hear the voice at the other end saying, "They have arrived". She says, "Very well. Have them stand by until I get there" and hang up. She turns to the player characters and asks them if they know anything else.

She will press them for details about what they know. In particular she will press them for details about Grace if they told Mayor Dapperton about the purgatory. Otherwise she will demand to know what happened during their absence. Give the PCs the impression that she knows more than she's saying.

If they show loyalty, she offers more money to stop whatever is going on. She then gives them a business card with her direct number on it and says, "No need to involve the mayor anymore".

Bill Marra Calls

If James is available, he will receive a phone call from his brother Bill. In the background, he hears what sounds like a struggle, and he can hear his brother shout "James!" before there's a thud. There are sounds of running steps and the slamming of a door. Then silence.

The player characters have no way of stopping Bill's sacrifice, but if they go to his house to investigate, they will find signs of a struggle and Eliza Williams unconscious at the bottom of the stairs. The foundation has been painted with the same symbol that they saw in Eric's apartment and in the house in the purgatory. If they haven't put the pieces together yet, this can give them the clue they need to connect the symbols with the kidnappings.

Eliza Williams

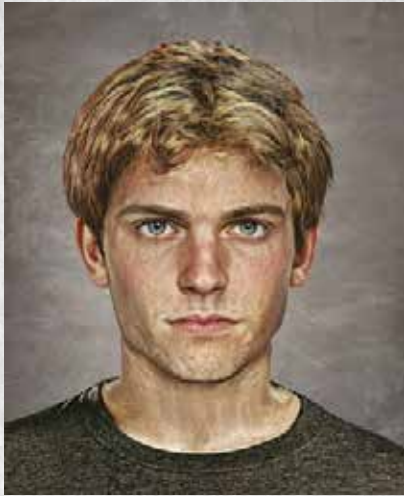
If the police arrive first at the scene of the Marra kidnapping, they take Eliza Williams to the hospital. She was found unconscious and bleeding from her head. The neighbors say that they heard loud shouting and the sound of a struggle. They saw a white Ford van driving away in the mist. They think that there were two or three people carrying someone who they threw into the back of the van.

If the player characters get to the Marra house before the cops, they find Eliza lying at the bottom of the staircase, unconscious and bleeding from her scalp. Her phone and weapon lie on the floor next to her.

Around this time, the people at the retirement home where she works will have called the police to report both Eliza and Tracey Rossner missing.



Jessica Inzeo



Patrick Edward Wilson

Race: Caucasian

Sex: Male

Date of Birth: 8/12/1996

Age: 18

Height: 5'9"

Weight: 150 lbs

Hair: Dark Blonde

Eyes: Blue

Home Address: 228 South Boones Street, Devonsport

State: Washington

Occupation: Student

Summary:

Patrick Wilson has been identified as the perpetrator of multiple homicides on Thursday, October 23rd, 2014. He entered the premises of Devonsport High-School armed with an illegal assault weapon. Patrick Wilson was shot dead at the scene by Devonsport police officers Peter Cox and Carol McLean.

Patrick was a model student with exceptional grades and several awards from science competitions. He has no military background or weapons training.

No accomplices have been identified in relation to the shooting and it has been concluded that he planned and performed this alone.

Family

Clara Wilson, 44, Mother

Paul Wilson, 52, Father

Elisabeth Wilson, 14, Sister

Other Relations

Ashley Dapperton, Girlfriend

Hussein Abtahi, Close Friend



Patrick Wilson's Profile and Fingerprints

Timeline for School Shooting

As per witness statements and CCTV footage.

All events described here take place on October 23, 2014

Approx. 07:00

Patrick Wilson's mother, Clara Wilson, wakes Patrick up.

Approx. 07:15 to 7:40

Patrick Wilson has breakfast with his sister Elisabeth.

Approx. 8:00

Patrick leaves through the back door without his phone or backpack.

Approx. 8:15

Witness by the name of Douglas Crosby sees Patrick walking through a wooded area behind his house.

8:21

Patrick's friend Hussein Abtahi calls Patrick to check why he hasn't stopped by.

Approx. 8:55

Several witnesses, including Hussein Abtahi, see Patrick walk across the lawn on the north side of the school building. They state he was heading for the main entrance and he was wearing a yellow raincoat.

8:56

CCTV cameras see Patrick entering the main hall of the school, heading directly towards the classroom in which Frank Dubois held his class.

8:57 - 9:06

Hussein Abtahi, as seen by CCTV cameras and correlated by his later statement, leaves the classroom and enters the main hall. He walks over to the door of Frank Dubois' classroom, where he remains for the next 9 minutes.

Hussein Abtahi reports seeing Patrick shooting several students through the window in the classroom door.

During this time, witnesses report sounds of gunfire.

9:02

Jerome Wade calls into Devonsport PD about an active shooter at Devonsport High School.

9:07

The door to Frank Dubois' classroom is opened, Hussein Abtahi now runs for the main exit and leaves the school building.

Patrick enters the main hall, the yellow raincoat is covered in blood.

9:07 to 9:14

Patrick walks around the main hall, attempting to open doors, but they are all locked.

Seven students are caught outside of the classrooms and run for the exit. Patrick shoots at them without aiming properly. Three of the seven are seen falling to the ground with gunshot wounds.

The CCTV has technical issues during this time and some footage has been lost.

9:15 - 9:16

Ashley Dapperton, as per CCTV footage and her own statement, leaves the bathroom to run for the main exit. She trips over and falls.

Patrick walks over to her and raises his weapon to her head.

9:16

Officers Peter Cox and Carol McLean enter through the main exit, each discharging their service weapons multiple times at Patrick.

Patrick falls to the floor with multiple bullet wounds to his chest and abdomen.

Starting the Investigation

suggested avenues to pursue at the start of the investigation.

Revisit Crime Scene

- Devonsport High-school

Physical Evidence

- Devonsport Morgue
- Police Department Evidence Locker
- CCTV Footage
- FBI Forensic Reports

Interview Witnesses

- School Staff
- Patrick Wilson's Family and Friends

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Professor's Clue: The Transcript

Themes: uncertainty, lurking danger, fascination, strangeness

Set pieces: heat, smell of sulfur, arousal, sensation of being observed, pain mixed with pleasure

The transcript

The text is an erotic vision of Limbo, with bits and pieces missing – the teaching assistant was not able to decipher all of the damaged text. Written in the first person, it describes a passionate encounter of the protagonist with a tall, shape-shifting demon. See the handout at the end of this scenario for the opening paragraphs of this piece.

The effect: Reading the fragment has the effect of warping reality around the reader. The text radiates genuine Passion magic, thinning the Illusion's grasp on the reader. Anybody who reads or listens to the fragment experience the depicted scene in vivid detail. Affected player characters **roll +Soul**.

(15+) You are a part of the story, seeing what Noah has seen and feeling what he has felt. Fortunately, you maintain a distinct sense of self which allows you to take in the scene without losing yourself in the moment. Despite the experience being extremely vivid, you emerge with a clear recollection.

(10-14) You are a part of the story. Deep down, you know the experience belongs to Noah but the boundary between the two of you is blurry and beyond your control. You know what you saw, but Noah's emotions bleed into your mind and become entangled with your own **(-1 Stability)**.

(-9) The vision is too ephemeral for you to grasp; yet, you can't help but feel exposed. What you did not see may have seen you **(-2 Stability)**.

Girlfriend's Clue: The Lost and Found

Themes: anonymity, alienation, emptiness

Set pieces: students loitering about the campus, notice board, hospital-like curtains, pungent smell of cleaning detergent

NPCs: Noah's roommate, Receptionist, group of thugs

GM Note: Providing the characters have already read Noah's assignment (see above), it is time to start subtly warping reality in all the locations they visit. Let the dorm remind them of a hospital. Make hungover students look like cancer patients. Show a pregnant student reading in the lobby. Let the janitor be an older man with a limp. Also, play on the Classmate's paranoia and evoke a feeling of persecution. Allow this ordinary location to turn into a strangely sterile, unwelcoming environment.

Noah's belongings

Among the writer's everyday use items (clothes, textbooks, and the like) there is a small suitcase held shut by a complicated combination lock. The Twin Sister can confirm that it is not something Noah brought from home. The characters may either guess the code or destroy the lock. Inside, they find a USB drive with a number of explicit photographs of Noah, several books by Marquis de Sade, and a collection of sex toys designed with both pain and pleasure in mind. Together with the items, there's a leaflet from a local sex shop and a stained journal with several pages ripped out. It contains some of the young man's drawings, erotic dreams and visions. This is the same journal in which he wrote his last assignment.

The journal: Browsing through the contents will produce an effect similar to reading the assignment, but without triggering the move. If the player characters have already read the short story, however, the line between Elysium and Limbo will continue to blur. The environment around the player characters seems to be both more sensual and more hostile at the same time. For fragments of the journal, see this spread. Some additional fragments can be found throughout this scenario.



Noah's Journal

Her harsh tongue slithers across my chest, leaving a trail of engorged veins under my skin. She presses herself into me, and I feel the heat of her soft, perfect body. I try to arch into her, satisfy the desire for movement that has burned inside me ever since she appeared, but her surprisingly strong arms push me back against the cross. I let out a disgruntled moan, trapped between her warmth and the cold, slick surface of the stone holding my limbs.

I can almost hear the rush of my own blood as her lips reach my neck. My craving for her flesh is so intense it seems almost physical, writhing inside me like an animal. I'm ready to beg, when her nails bite into my hips and rake their way up my sides. I cry out in painful ecstasy as drops of hot, red liquid lubricate her fingers. She pulls back, bringing them to her mouth to taste them. Her gaze drops to my groin, and I watch her eyes narrow maliciously, suddenly overcome with a mixture of anticipation and terror.

I can't keep writing this. It's too real. Those scars...

I went to the room. I told myself I wouldn't, but the pining was so strong, I couldn't resist it. Fuck, that was stupid, but it felt so good.

I was alone for an hour, and I didn't think anybody would show up, but they did. Two, five, ten, I lost count eventually. And nobody said a word. They fucked me on the seedy mattress and against the walls. They pushed me, pulled my hair and bound me. I had so many people inside me, I feel filthy. But each and every one of them brought me closer to something. I can't describe it. Every orgasm was a moment of clarity I've never experienced before.

I feel this close to understanding... everything. I will go there again, soon.

Today on the bus, I saw a girl with long nails. I got hard. What's wrong with my head?

I can't sleep. The craving never seems to go away. It's driving me mad. I keep looking for new ways to get myself off, but the toys are so expensive. I've rubbed my dick raw in the shower. I need something more. I don't even know. This need is growing inside of me. I'm afraid of catching something but...

I saw that video online. It caught my eye among the multitude of lewd thumbnails. I remember it wasn't exactly my usual thing but I decided to give it a chance. It made me so happy and whole, as if nothing about me was ugly, nothing was broken. I kept stroking myself and was filled with such intense love for myself. I cried when I came. The feeling left soon after. I've been looking for that video ever since. I can't stop.

It's weird to find somebody else's toy stash. Makes you wonder what they're into, even if you'd rather not think about it. I remember looking at that spiked dildo in awkward awe. It reminded me of an iron maiden, but with the sharp bits on the outside. I didn't really want to, but I picked it up. I examined it up close and it made me giddy, like it was promising me something. I shouldn't have but I took it. Gross, I know. But it's mine now, and that's none of your fucking business.



Shit. I think I may have caught something after all. I've been throwing up but only this weird black bile comes out. It sticks to my throat and I keep wanting to swallow but I can't. It makes me feel so full.

And I can't stop thinking about going back...

Fragments from Noah's Journal

King César Enters

At some point during the party, César descends from the office with two cultists. He makes the rounds through the party, making sure to greet each partygoer personally. He is charming and finds a way to compliment everyone, player characters included. He sends one of his cultists to get whatever his target might want.

- ◆ For a moment César seems to be wearing an iron crown on his head. His face is drenched in his own blood, which runs onto his suit. The next second, the vision is gone.
- ◆ One of the cultists seems to be bursting with excitement. They paw at the King's immaculate suit, almost whining, "How long, I feel that she is close!". César just calms them by saying "Soon, soon."
- ◆ He starts a conversation about spoiled Millennials and how they turn the world to shit. If he is challenged or argued with, he just smiles and says, "They have never been through hardship. It will be interesting to see how they would manage it."

Preparing the Rite

Four cultists carry out an altar from the area beyond the barriers and place it on the footing. The altar is made of pallets and pieces of wood, and is covered by a red cloth. Upon the altar they have the icon depicting the Herald of Violence: a woman with long hair and a barbed crown. This happens in the middle of the party and most people do not even give it a second thought. If asked what they are doing, they say that they are preparing something special. They won't say anything more about it.

The Arrival of the Jackals

During the night, the desert wind gets even worse. It seems to hammer at the corrugated steel and the covered windows. With the storm comes the Jackals. They have been waiting in the wilderness, praying over their tools of death. Called by the will of their King, they march through the dust storm. When they enter the main doors, they stand silently among the partygoers as the cultists close, bar, and padlock the doors.

The Jackals look barely human. There's more scar tissue than flesh on their bodies, and their postures are more akin to those of bears or vultures than people.

In their hands are knives, machetes, baseball bats, hammers and other cruel tools. Some of the partygoers notice them and react, but most are too drunk, too high, or too lost in music and revelry.

The cultists all undress. They smear their bodies with a strongly smelling balm (this prevents the Jackals from attacking them) and spread out among the partygoers. They radiate an intense focus, do not answer questions, and mutter strange prayers. The music continues pounding, but the cultists and Jackals are stock still. They hold their implements of destruction in their hands, waiting for the signal. It is the time for slaughter.

THE SLAUGHTER

The Jackals begin killing and dismembering people while a house remix of Barbie Girl by Aqua blares over the speakers. The lights on the dance floor spasm rhythmically to the beat bathing the room in flashes of colored light broken by moments of utter dark. The Jackals appear out of the dark brandishing machetes, hammers, and knives. Several guests are so drunk so it takes a long time for them to react. Soon the air is filled with screams. Panic ensues. The floor is soon wet with blood, making running hazardous. The players witness several of the people they met at the party die in front of them.

Though everything seems chaotic, there is a dark order to the slaughter. The Jackals are the Sacrificers and tools of King César. They are the ones that must do the killing so the souls may be feasted on by the Herald of Violence.

The cultists are the Gatherers. Naked and with chains with sharp hooks in their end they trap, chain, and drag victims so that the Jackals may attack them. They drag the bodies of the killed or wounded to the altar. They may also hunt those that try to escape and return them to the main hall.

This scene should be brutal, terrifying, and vicious. The player characters don't know how many enemies there are. The loud volume, the lights, and the substances add to the confusion. Ask the players what their characters do and throw danger at them time and time again. Use moves to separate them and drive them away from each other. Some suggestions:

- ◆ *Person in front of you is beheaded and blood and guts spray all over your face. **Avoid Harm** not to slip in the blood.*
- ◆ *[Person the character had a good time with at the party] is on their knees on the floor. Their stomach is cut open with a knife and an attacker drags out their intestines with a squelching sound. The victim meets your eyes. **Keep it Together**.*



- ◆ One of the attackers moves up behind [person the character had a good time with] and raises a big hammer. What do you do?
- ◆ You lose the grip of whatever you're holding.
- ◆ [Person the character became attached to] grabs your hand and says, "I know a way out of here" and pulls you along.
- ◆ A hook is rammed into the thigh of [person a character was interested in]. They scream in pain and try to crawl away, but they are trapped by a naked man with a wild stare.
- ◆ People are running around in panic. You see an opening, a way to escape into the deeper parts of the factory. You have a chance to slip away but you have to go now. Do you take it?
- ◆ Attackers hold another partier down and smashes their knees with a hammer.

Fighting the Enemy

The characters can fight the Jackals and cultists, but the sense of chaos should force them to flee from the immediate carnage. There are just too many assailants. Separate the players in the chaos and attack them. If a player character tries to fight the cultists and Jackals as a group, they will likely die. If a player character is knocked out, the cultists chain them to a pillar together with a couple others to be sacrificed at the end of the ritual. The chains are rusted and old, so there might be a way to break free - or be set free by another character.

Trying to Escape

The doors and windows are barred, but it is possible to flee into the sealed off areas of the factory. Some of the Jackals or cultists will be sure to follow and try to drag the players back into the ritual chamber. This will be a truly nightmarish experience.

If a player finds a way out of the factory, they enter a raging sandstorm. There is a shanty town nearby, and then miles and miles of desert. Out here, in the night, the whispers become violent screams. Below are some scenes a player character might encounter while fleeing into the desert.

- ◆ Through the wind a naked cultist comes running, a chain with a hook in its hands. He attacks!
- ◆ All visibility is lost; everything is just sand and darkness. **Keep it Together.** On a failed roll the character is back at the factory.
- ◆ The player character encounters another character that has escaped. This person is wounded and is bleeding out.

King César

The King of Slaughter does not partake in the brutality. Instead, he stands on top of the stairs and just observes. He smokes a cigar he has saved for many years. This is his night. This is his final sacrifice. If the players actually are winning against the cultists and Jackals, he steps down on the floor to make sure that the sacrifice can be performed.

If A Player Character Dies or Escapes

If a player character dies very early on or escapes into the desert, let the player assume the role of one of the other party-goers. Let the player place the standard set of Attributes but no Advantages or Disadvantages. Feel free to start each of these characters with **-5 Stability** and perhaps even a **Serious Wound**. If you know you will go hard at the players, feel free to prepare some more pre-written characters you can hand out when needed.

The Ritual

Lights flicker on and off in the blood-washed factory. A circle of naked cultists, holding hooks and chains, move slowly in a counterclockwise circle around the altar. Their skin is wet with blood or sweat as they chant slowly.

Your skin prickles as the temperature in the factory plummets. Your breath fogs before your sweat turns to icy rivulets, threatening to freeze on your skin. Screams echo inside your head as the cacophony of pain reaches a crescendo. The unmistakable taste of iron and the scent of fresh blood overpowers your nose and mouth. Above the altar, the air begins to shimmer and a mist gathered from exhaled breath begins to coalesce.

While trapping people for the slaughter, the cultists chant a strange hymn and slowly circle the altar. The cultists' goal is not just to kill. The goal is to create as much fear, panic and pain as possible. It is all part of a macabre ritual to break down the illusion.

The factory seems to change. There is a shift in temperature and the screams become louder. Your nostrils are filled with the smell of blood which becomes a nauseating stench. In the slaughterhouse, you can see a ghostly outline of a creature, blurred and indistinct, coalescing in the air above the pile of dismembered bodies. There is a red line coming from each cultist leading to the shape. An undulating stream of visible text in an unknown language feeds into the ghostly form from the mouths of the cultists.

This should be a hellish scene. The lights are off except for the pulsing lights of the dance floor. People lay bleeding in every corner of the room. For anyone with enough light to see by, the walls drip blood. The player characters' ears are buffeted by the screams of the dead and dying, the chants of the cultists, and the growls of the Jackals.



SCREAMS AND WHISPERS

Screams and Whispers contains nine stand-alone scenarios for *KULT: Divinity Lost*. They follow a variation of themes and touch upon different genres of horror, all firmly rooted within the KULT mythology. All scenarios are designed to be pick-up-and-play.

If Started and Ended with Screams

The players are all teenagers sent to St. Jude's Center for Troubled Youths. Here, in this strict institution, where the windows are barred and the doors are locked, they soon discover that this place has many secrets. Themes of this scenario include systemic abuse, desperate pacts, and human frailty.

The Driver

This scenario focuses on a one-on-one story (1 gamemaster and 1 player). From a player participating setup both participants play to find out where the Driver's journey takes them.

Seven Sisters

Berlin, 1945. WWII is drawing to its close. British agents are sent into a bombed-out Berlin on a secret mission. In this time of chaos and suffering, the borders to Inferno are thin, and the players become entangled with servants of the Death Angel Thaumiel.

Judgment

In the near future, a family tragedy plays out during an intense heat wave in Phoenix, Arizona. Here, wills and agendas clash in a scenario with televangelists, illegal abortion clinics, mega-churches, betrayal, a Death magician seeking revenge, and layer upon layer of secrets.

His Last Hope

A classic KULT scenario, updated and expanded for *KULT: Divinity Lost*. Four childhood friends are lured into a meeting that unlocks hidden, and disturbing, memories. The scenario takes place in both 2019 and 1999.

The Shunned

Following a school shooting in the fictional town of Devonsport, the player characters are sent to investigate a number of mysterious phenomena in the grief-stricken community. Two old enemies have returned and use the people of Devonsport as their pawns. What side will the player characters fall on?

Downfall

When an aspiring writer goes missing, all he leaves behind are unpaid bills, a locked suitcase, and a tattered yellow notebook. His friends and relatives embark on an investigation to piece together a gruesome tale of self-discovery, enlightenment, and passion.

Hell is Other People

Three people ride in a limousine through a dark and nameless city. The close and claustrophobic ride reveals more, perhaps too much, about their hidden secrets, and the desperate desires and envy they hold for each other.

Desert Whispers

A long weekend in Juarez, Mexico. A swinging party where nothing is forbidden. In the cold night of the desert, who will save you from your host, your friends, or even yourself? The characters stumble upon a gathering of jackals in this intense slasher tale.



Screams and Whispers is meant for an Adult audience.

You need *KULT: Divinity Lost* to play *Screams and Whispers*.



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